

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOM EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVIDSON & CO., 244, Regent Street, London, W.

VOL. 51—No. 33.

SATURDAY, AUGUST 16, 1873.

Price { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE, This Day (SATURDAY), August 16.
In the Afternoon there will be a Special Performance of Verdi's Grand Opera, "IL TROVATORE," and other entertainments. In the evening, A GRAND CHINESE FETE and FEAST OF LANTERNS. Two illuminated Pyramids will be erected on the Second Terrace, where the lawns will be opened for promenade, and the fountains will be played continuously; military music; the flowers, now in luxuriant beauty, will be illuminated by Chinese lanterns, and the margins of the fountain basins will be decorated in like manner. At the conclusion of the Fete the landscape will be lighted up by tinted fires. Admission, Half-a-Crown, or by Guinea Season Ticket.

CRYSTAL PALACE.—CHINESE FETE and FEAST OF LANTERNS.—Extraordinary Chinese Illumination, the most extensive ever attempted, including two Pyramids of Light, each 100 feet high. Tea will be served on the Terrace.—THIS EVENING.

CRYSTAL PALACE.—FORESTERS' GREAT GATHERING on TUESDAY NEXT.

CRYSTAL PALACE, TUESDAY Next, FORESTERS' GREAT DAY.—The special Entertainments and proceedings will include Orchestral Concerts by the Company's unrivalled Band, conducted by Mr. Manns. Blondin, the Hero of Niagara, will make his only appearance at the Crystal Palace this season, and will perform on the high rope. A great Fountain display, including the Temples, Cataracts (upper series), circular Fountains, and great jets, 250 feet high. Procession of the Order, with Insignia, in the Gardens. Two great Balloons will ascend. Arrangements will be made for open air dancing, to music, in various parts of the grounds. Aquatic Sports and Swimming Matches will take place on the lake and lower waters. Boating, Cricketing, Quoits, Swings, Roundabouts, Trapezes, Archery, Rifle Shooting, and numberless out-door amusements will be provided. Military bands will play in the Gardens and on the Great Orchestra. Messrs. Maskelyne and Cooke will give a special performance, including the Spiritualists' manifestations, and the great Box Trick. Roman, Mexican Athlete of the Golden Wing, in his marvellous aerial feats; the Famous B.B.B. Minstrels, and many other attractions. Doors open on this occasion at 9 a.m. Special arrangements by road and rail. Admission, One Shilling, or by Guinea Season Ticket.

"PEACEFULLY SLUMBER."

MADAME PATEY will sing Randegger's admired Song, "PEACEFULLY SLUMBER," at the Birmingham Festival.

"MY SWEETHEART WHEN A BOY."

MR. WILFORD MORGAN will sing his popular Ballad, "MY SWEETHEART WHEN A BOY," throughout his tour in the autumn with Madame Lemmens-Sherrington.

THE KIBBLE CRYSTAL ART PALACE, ROYAL BOTANIC GARDENS, Glasgow.—The Treasurer will be happy to hear from first-class Vocalists, Instrumentalists, and Concert touring parties, stating terms and dates vacant, for Engagements in Glasgow. Apply to Mr. Robert Downie, 131, West Regent Street, Glasgow.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in Church, Chapel, School-room, or Drawing-room. See Testimonials from Sir Julius Benedict, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists Gratis and Post Free.

Sole Agents:

METZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

**BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.**

THE CHEQUE BANK, LIMITED,

HAS COMMENCED BUSINESS AT ITS OFFICES,

PALL MALL EAST, & 124, CANNON STREET, E.C.

The GUARANTEE FUND of £100,000 CONSOLS has been invested in the names of the following

Trustees.

ROBERT DALGLISH, Esq., M.P. | SAMUEL MORLEY, Esq., M.P.
CUTHBERT E. ELLISON, Esq., J.P. | W. H. SMITH, Esq., M.P.

THE cheques of the Cheque Bank supply a new, safe, and universally applicable method of paying and transmitting small amounts of £10 and under.

Each cheque will bear stamped on its face the maximum amount for which it can be filled up, but the maximum amount must be previously deposited, and thus no account can be overdrawn. All cheques are crossed and payable only to order.

The cheques are supplied in books of ten each, costing 1s., being 10d. Government duty, and 2d. Bank commission.

Application for cheques to be made at the offices as above, or at any of the following Bankers, where the funds of the Cheque Bank will be deposited:—

THE BANK OF ENGLAND.

THE WESTERN BRANCH OF THE BANK OF ENGLAND,
Burlington Gardens, Bond Street.

GLYN, MILLS & CO.

WILLIAMS, DEACON & CO.

NATIONAL PROVINCIAL BANK OF ENGLAND.

DIMSDALE, FOWLER, BARNARD & CO.

CONSOLIDATED BANK, LIMITED.

ALEXANDERS, GUNLIFES & CO.

NATIONAL BANK OF SCOTLAND.

ALLIANCE BANK, LIMITED.

JAY COOKE, McCULLOCH & CO.

HERRIES, FARQUHAR & CO.

R. TWINING & CO.

CITY BANK.

UNION BANK OF SCOTLAND.

MANCHESTER AND SALFORD BANK.

MANCHESTER AND COUNTY BANK.

By order,

S. J. NICOLLE, Secretary and Accountant.

Pall Mall East, S.W., 11th August, 1872.

LET THE HILLS RESOUND.—The composition of Mr. BRINLEY RICHARDS, so eminent in itself, and rendered with so much spirit, that the Prince of Wales, on behalf of the whole royal party, demanding a repetition, it was given a second time. See the *Times*, July 16. Post free for 4 stamps. As a Pianoforte solo, by the Composer, 24 stamps.

W. T. WRIGHTON'S BEST SONGS.—"Thy Voice is near," 4s. "Her Bright Smile," 4s. "Only one to bless and cheer me," 4s. "The Wishing Cap," 4s. "The Liquid Gem," 4s. "O would I were a Fairy Queen," 3s. "Be Happy and Never Despair," 3s. "What though thy sun be clouded," 3s.—London: ROBERT COCKS & Co., New Burlington Street. All post free at half price in stamps.

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer*. STANLEY LUCAS, WEBER & Co., 84, New Bond Street.

QUACK-QUACK.—The immensely exciting WILD DUCK GALOP, introduced nightly in the comic opera of the "Wonderful Duck," at the Opera-Comique, and vociferously encored. Can be sung as well as played. 18 Stamps.—E. C. BOOSEY, 2, Little Argyll Street, Regent Street, W.

"MY WHITE ROSE,"

SONG,

(in F and in B flat).

Written and Composed by LOUISA GRAY.

Price 4s.

London: J. B. CHAMBER & Co., 201, Regent Street, W.

Just Published,
"SWEET HAWTHORN TIME."
 WORDS BY (SONG.) MUSIC BY
 WM. HENDERSON. EMILE BERGER.



Sweet hawthorn time—fair month of May! What joys attend thine advent gay!

Sweet hawthorn time—fair month of May!
 What joys attend thine advent gay!
 On every tree the birds sing,
 From hill and dale glad echoes ring;
 The lark, inspir'd, to Heav'n ascends,
 The gurgling brook in beauty wends
 By mossy bank and grassy brae,
 Where violets bloom and lambskins play.
 Delightful Spring—sweet month of May
 What joys attend thine advent gay!

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"A pleasing song, entitled 'Sweet Hawthorn Time,' would be a trump card in the hands of any amateur able to do it justice."—*Daily Telegraph*.

Just Published,
"DREAM ON,"
 SONG,
 Words and Music by ERNEST HOUGHTON.
 Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"MIGNON'S SONG,"
 "Hast thou e'er seen the land where the wild citron grows?"
 ("Connais-tu le pays.")
 Sung by Madame CHRISTINE NILSSON,
 In the Opera of "MIGNON."

The English Words by JOHN OXENFORD.
 Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"THE PET LINNET,"
 BALLAD,
 Sung with great applause by Miss LINA GLOVER at the Royal Albert Hall.
 Composed by J. W. GLOVER.

Price 3s.
 London: DUNCAN DAVISON & Co., 244, Regent Street, W.

MONS. FAURE'S NEW SONGS.
"Valse des Feuilles" Price, net, 2s. 6d.
"Le Pressoir" 2s. 6d.

Composed and Sung by J. FAURE.

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"LE VALLON NATAL,"
 MELODIE.
 De M^{me}. WILLY DE ROTHSCHILD.
 Price 2s. 6d. net.
 (Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,
"CUPID'S APPEAL,"
 BALLAD,
 And the Sequel,
"MARRIAGE BELLS,"
 SONG.

Price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NEW VOCAL DUET.
"THE LARK,"
 Duet, for two Mezzo-Soprano Voices,
 Dedicated to the Misses EDITH and GERTRUDE HOLMAN-ANDREWS.
 Composed by IGNACE GIBSONE.
 Price 3s.

"Messrs. Chas. Swain and Ignace Gibsone deserve the thanks of teachers and the public for writing and composing a most graceful duet for two sopranos. 'The Lark' deserves to be successful as it is neither puerile nor over difficult."—*Graphic*, Aug. 2, 1873.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,
"IN THE MORNING,"
 SONG.
 The Words by F. ENOCH.
 The Music by HENRY SMART.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,
"OUR DARLING,"
 SONG,
 (in C and in E flat).
 The Words by ETTY LOVELL.
 The Music by J. HALLETT SHEPPARD.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,
 NEW SONG BY SIR JULIUS BENEDICT.
"LOVE AT SEA,"
 Sung by Miss EDITH WYNNE.
 Composed by Sir JULIUS BENEDICT.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,
"CHARLIE IS MY DARLING,"
 SCOTCH AIR,
 Transcribed for the Pianoforte
 By CHARLES E. STEPHENS.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

PORTUGUESE AIR,
 ("TO THE BELOVED ONE")
 Transcribed for the Pianoforte
 By CHARLES E. STEPHENS.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"LE RAT DE VILLE,"
 ET
"LE RAT DES CHAMPS,"
 (FABLE DE LAFONTAINE.)
 Chantée par JULES LEFORT.
 Musique de ETIENNE REY.

Price 4s.

(Edition de L. Escudier, Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"ST. PATRICK AT TARA,"
 CANTATA,
 With characteristic words from Ossian, Moore, Clarence, Mangan, &c.
 Composed, and dedicated by express permission, to
 His Royal Highness PRINCE ARTHUR PATRICK.
 By J. W. GLOVER.

Price 5s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"HAMLET"
 By AMBROISE THOMAS.
 As sung at the Royal Italian Opera, Covent Garden.
 The Opera, complete, for Voice and Piano, with Italian or French words price 20s.
 The Opera, complete, for Piano Solo price 12s.
 All the vocal music (with Italian or French words) can be had separately, as well
 as arrangements for the Piano, by KETTERER, and other popular composers.
 Also, OPHELIA'S SONG, and HAMLET'S DRINKING SONG, with English
 words, 4s. each.

(Editions de Heugel & Co., Paris.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,
TWO DUETS
 FOR
TWO PERFORMERS ON ONE PIANOFORTE.

No. 1, DUET IN G. No. 2, DUET IN F MINOR.

Price 3s. each.

Composed by HEINRICH STIEHL.
 (Op. 73.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

ARABELLA GODDARD AT MELBOURNE.

(From the "Melbourne Argus," June 3rd.)

After a series of triumphs in the great capitals of the older world, Madame Arabella Goddard has made her appearance in Melbourne. There were untoward circumstances attending the conclusion of the long voyage which had to be undertaken before she could come to us, which she and all of us had to deplore at the time, but these are all forgotten now that she has been seen and heard. All that remains to do is to congratulate ourselves upon her appearance here, and to chronicle the success which attends her 'in this place as it has done in all others that she has visited. By the same rule that genius belongs to no one country in particular, the possession of superlative skill as an executant in musical art is recognized by people of different countries and various languages as a quality that commands spontaneous and unqualified homage. We English have at all times answered to the touch of this power with a frank and ready response, and at no time have we done so with a better grace than to those gifted men and women who were born and trained outside the circle of our own home influences. In Madame Goddard we possess an artist who has proved in her own experience of foreign countries the truth of what we state, and now comes here as to a second home, so that we may show that we value native worth as it deserves to be prized. Madame Goddard does not at this stage of her career need criticism as to the quality of her performance; she has run the gauntlet of all that could be said on this subject by all the schools. Description may serve the purpose of those of our readers who have not seen and heard her; and even on this point it is not unlikely we may repeat that which has been said before at some other time in some other place, but nevertheless a local opinion is due to the lady as well as to the reader.

Mdme. Goddard, last night, selected Thalberg's *Masaniello* fantasia, the andante and allegretto movements from the *Ne plus ultra* sonata of Woelfl, and again, Thalberg's fantasia on "The Last Rose of Summer." In the first, she recalled to the long dormant memory of the listener the style of the master whose arrangement she reproduced so brilliantly; the tuneful "March" and the quaintly brilliant "Tarantella" from Auber's opera were played simultaneously, the one against the other, with the same clear reading and perfect precision that distinguished the performance of Thalberg himself. So, again, in the fantasia on "The Last Rose of Summer," the singing quality which that master was able above all others to impart to his touch in the performance of such subjects, was reproduced with an effect which surprised the listener as being so sweet to the ear and so appropriate to the theme, so unexpected as coming from an instrument of percussion, and so rarely heard, even when players of great ability are the performers. It was on the conclusion of this last piece that the audience rose to the full understanding of the whole merits of the circumstance. Madame Goddard had been handsomely received as was her due; she had been heartily recalled after each appearance, and that was no more than was to have been expected; but on this occasion she had to return amidst cheers and every demonstration of enthusiastic applause to receive the parting salute of an audience who thought they were bidding her farewell. There was no withstanding such an appeal as this, and Mdme. Goddard sat down again to her piano and gave Thalberg's arrangement of "Home, Sweet Home" with the same inimitable grace that distinguished her performance of the previous air. These pieces that we have named belonged to Thalberg, the other that we mentioned previously was from the pen of Woelfl, a contemporary of Beethoven, the greatest executant of his day, an extraordinary musical improvisatore and wayward genius, who subsided gradually from an honoured and prominent place in art, and died unfriended and almost unnoticed in London in the second decade of the present century. The old tune, "Life let us cherish," was the theme of the two movements played by Mdme. Goddard from Woelfl's *Ne plus ultra* sonata, the familiar nature of the subject, and the perfect execution of the variations which were superimposed upon it, compelling the rapt attention of the whole audience. Beethoven had Mdme. Gigot for sympathetic interpreter while he lived. Mdme. Goddard has resuscitated Woelfl by the manner in which she produces his work to her audience. As an executant she has attained, by a life-long practice, the mastery of the pianoforte manual. Intervals of no matter what unusual distance, passages in octaves of any degree of rapidity, diatonic and chromatic scale passages of any kind whatsoever, are to be mastered, as Mdme. Goddard has mastered them—by assiduous practice; but after this comes the exhibition of a quality in which only a great artist excels, and in which Mdme.

Goddard is super-excellent. It is in the "touch" that lies the charm of Mdme. Goddard's playing. It is in this quality, innate and not to be acquired, that makes the wires vocal—that impresses the player's mind upon the merely mechanical instrument, and in so doing displays the possession of a talent that would be genius if it could create as well as it interprets. To listen to Mdme. Goddard's playing is to hear the realization and perfect expression in elegant accent, just emphasis, and sympathetic tone of the idea of the composer whose work she may be reading. The pianoforte used on the occasion was a magnificent grand, sent expressly by the eminent London firm of Broadwood & Sons.

On the conclusion of her last solo, Lady Bowen, through Major Pitt, A.D.C., very kindly presented her bouquet to Madame Goddard; and another very handsome present of the same kind, bearing the inscription on silken streamers,

"Ad A. Goddard Testimonia d'Ammirazione,"

was also presented to the great artist on the platform by Mr. Hill. It was sent by another popular performer, whose pianoforte playing in Melbourne of late has done much to ingratiate him with the Melbourne audiences. It will please all lovers of music to learn that Madame Goddard will give other representations here in Melbourne on her return from Sydney.

A line only must suffice for the beautiful violin playing of Mr. Hill, which, next to the great attraction of the evening, was the portion of the concert most highly enjoyed. Miss Christian and Mr. Bucke were the vocalists. The former is an established favourite, and the latter is a recent arrival who has yet his spurs to win. Mr. Coleman Jacobs was the accompanist.

His Excellency the Governor and Lady Bowen, accompanied by His Excellency Sir James and Lady Fergusson, honoured the performance with their presence, and remained until the conclusion of it.

The Shuffle of Cards.

More changes! more changes! Political Bards,
Tune your harps, and be-minstrel the Shuffle of Cards.
First, in pious condolence the fact be expressed—
Economical Baxter seeks "Baxter's Saint's Rest."
Then chant how the kind but too pliable Bruce
Turns Peer, and will go where he *may* be of use;
Succeeded at "Home" by the cynical wag,
Bob Lowe; *how our Bobby will scold, skin, and scrag!*
Next, sing how John Bright, having done his erratics,
Comes back, the bold Quaker, to quell the fanatics.
Then twist up your strings with your sturdiest screw—
Our William, too strong for one office, takes two;
As Premier puts forth his magnificent Powers,
And casts up the national books at odd hours.
Our William, singing beggars, and wish him good luck:
His fiercest opponents must honour such pluck.
Then twangle us off all the little affairs,
How Dodson the national book-keeping shares;
How Arthur, the son of Sir Robert, comes in
To do what was done by the glorified Glyn;
And, lastly, play up an uproariously rare tune,
To hail the alleged new *avatar* of Ayrton;
Proclaim that our rated and very much roast man
Abandons the *Edile*, and puts on the Postman.
(At least, so 'tis said.) And in future no chap
Will scoff that our Ayrton is not worth a Rap.
Sing away, twang your harps, be your trumpets all blown,
We'll have an Eisteddfod, old bricks, of our own;
And here's the Prize Theme that we toss to our Bards—
"Who the deuce cares a fig for this Shuffle of Cards?"

Punch.

MAYENCE.—A short time since, M. Schott, the well-known musical publisher, invited all the persons employed in his establishment to celebrate the fiftieth anniversary of the entry of three of his workmen into the service of the firm. Some valuable and handsome presents were offered the three heroes of the day by M. and Mdme. Schott, as well as by their comrades. The firm will shortly celebrate the hundredth anniversary of its establishment.

THE EMPRESS MARIA THERESA AT PRINCE ESTERHAZY'S*

By C. F. POHL.

(Continued from page 528.)

Schloss Esterhaz, the Castle, or Château, of Esterhaz, was a wonderful creation of the Prince Nicholas, whose favourite abode it was, just as the fortress of Forchtenstein had once been that of the first Prince (Paul). "Perhaps, with the exception of Versailles, there is no place in all France which can be compared with it for magnificence." Thus wrote a French traveller (Risbeck); and the French ambassador, the Prince de Rohan, sent by Louis XV. to the Court of Vienna, where he excited by his dissipated mode of life the displeasure of the Empress, says in a like spirit: "At Esterhaz he found another Versailles." In a pamphlet (*Excursion à Esterhaz en Hongrie*) published by Schönfeld, Vienna, in 1784, the description of the château is introduced by the words: "Le Maître, le Palais, le Théâtre, et le Bois, tout plaît en ces beaux lieux, tout instruit à la fois." Another pamphlet (*Relation des Fêtes données à sa Majesté l'Impératrice*), published by Gehlen, Vienna, calls Esterhaz "le séjour le plus magnifique et le plus délicieux." One feels really inclined, on viewing all this splendour, to fancy one's self in a beautiful dream, and willingly endorses the opinion pronounced by numerous foreign visitors: "Esterhaz is unsurpassed in Europe."

Esterhaz,† which can now easily be reached, via Oedenburg, by the railway from the Gross-Zinkendorf station, lies at the southern extremity of the Neusiedl Lake (at that period a quarter of a German mile off) in the county of Oedenburg in Lower Hungary, and between the villages of Sittor and Szeplak. From the latter place, situated an hour's walk to the west, and whither Haydn often strolled to enjoy the treat of playing the organ, an avenue of lime trees, 450 fathoms long, leads to the village and château. When near the château it runs through two rows of pretty houses, built in the composer's time, for the accommodation of the most necessary workmen. About half-an-hour's walk in a northerly direction, between Esterhaz and the Lake, lies the hamlet of Schrollen (Sarrod), after which the splendid hunting establishment belonging to the present château was named. A representation of the old château, which was 27 fathoms in breadth, is to be seen among the pictures still at Esterhaz (No. 44). The place was the occasional residence of Prince Paul Anton (brother and predecessor of Nicholas), a passionate lover of the chase. One room of the château is still adorned with valuable tapestry, painted in oil, and representing the princely amusement of stag-hunting, the establishment for which is said to have cost some forty thousand florins a year. As the centre of a region overrun with reeds and rushes, with brambles and stunted grass, with long-stretching morasses, interspersed with floating turf, and having near it a peculiar lake stocked with all sorts of wild fowl, and not far from a magnificent alderwood, the site of the château seemed as though expressly designed for a sportsman, and appeared to all the greater advantage from the fact of the melancholy solitude around. It, however, was as unhealthy as it well could be for those who always resided there. They crept about like spectres, victims of the marshy atmosphere, annoyed by all kinds of insects, and, moreover, attacked in spring by cold ague. With regard to all this as well as other things, Prince Nicholas was a benefactor to the neighbourhood, causing splendid canals to be constructed at his own expense, and, in the year 1780-1781, building a dam four thousand three hundred fathoms long over the reed-grown, and mostly bottomless morass (the Hansag as it is termed) stretching from the château in an easterly direction as far as Pomhaggen (Pomogy).

It is difficult to understand what could induce Prince Nicholas to erect a fairy-like palace in so inhospitable a region. Perhaps he was excited thereto by the very contrast. It is impossible to help gazing with all the more astonishment at a pile erected, out of the way of all traffic, at ten times as much as it would have cost anywhere else. It is valued at 11,000,000 florins. The

Prince seems to have finally made up his mind on building the palace shortly after his return from Frankfort. At the election and coronation there of the Arch-Duke Joseph as Roman king (1764), the Prince had, as representing the first Bohemian ambassador at the election and coronation, made an extraordinary display. In August, 1765, he impatiently urged on from Innsbruck the erection of the château, to which he finally, in a letter of the 4th January, 1766, to his steward, Herr Rahier, for the first time gave the name of the Schloss Esterhaz, or the Château of Esterhaz, from the place whence the princely family sprang (the Magyar village of Esterhaz upon the island of Schütt), and this name it has since retained.

As the traveller advances along the Oedenburg road from Szeplak, he passes, near the château, which, with its park, occupies an area of 6,000 fathoms, the spacious farm-buildings; a large mansion, nearly 80 fathoms long in front, where were lodged the Prince's own physician, the apothecary's establishment, the Prince's musical establishment, the operatic artists, and the actors; further on the extensive stables capable of accommodating more than a hundred horses, the summer and the winter riding-school, coach-houses, and well-furnished saddle rooms; the small guard-house, and an imposing edifice intended for visitors of high rank. Opposite a gate of artistically worked iron foliage, the principal entrance to the court-yard, in the direction of the lake, was situated on each side the avenue the main guard of Grenadiers, powerful men, mostly six feet high, in the Prince's uniform (at that period a dark blue coat with red flaps and facings, white breeches, and black bear-skin caps with yellow plates). On entering the court-yard, in which is a fountain adorned with a splendid group of figures, the visitor beholds a really imposing sight. Before him is the château built in the Italian style, richly ornamented with statues, reliefs, and columns, and, with the principal structure and wings, extending 54 fathoms in breadth. A detached flight of steps conducts on each side to a broad balcony, resting on eight columns coupled two and two. Here on the first floor is the *Paradesaal*, or state apartment, perfectly white and fitted up with extravagant magnificence. The ceiling is adorned with frescoes of mythological subjects; five large chandeliers, and twelve beautifully wrought grandolles fixed to the walls supply the requisite light at night; the armchairs and sofas are of red damask with deep gold borders. In the corners, on marble pedestals, stand statues, life-size, of the Seasons, ornamented with gold-worked festoons. Alabaster urns, chalcedony vases, and clocks set with precious stones rivet the attention. Stepping out upon the back balcony, the visitor enjoys a surprisingly beautiful view of the garden, which is artistically laid out, and of the far-stretching avenues of the pleasure wood. A charming contrast to the upper apartment is offered by the summer apartment, on the ground floor, under the principal flight of steps. It rests upon square columns, between which are high alabaster urns. The floor is inlaid with white marble. The ceiling of this apartment also is decorated with mythological subjects, painted by Grundmann; the walls are decked out with silver-coloured and green garlands of flowers. Broad mirrors fixed against the walls rest upon white marble tables, which are further decorated with groups and single figures of the finest porcelain. In the side-walls are niches lined with looking-glass and containing marble basins on a rocky groundwork, with dragons spouting forth water, and with swans.

(To be continued.)

PENTH.—The new manager of the German Actien-Theater has just published his programme, but, of course, no one expects it will be carried out in its integrity, any more than the opera-goers on the banks of the Thames believe that they will really have a chance of enjoying all the good things which certain well-known *impresarii* annually promise them. If Herr Kullak does only half what he says he will do, great will be the rejoicing among the German community, and fierce the spirit of opposition which will animate the Magyar journals. Among the stars said to be engaged are Mme. Mallinger, Mdle. Brandt, Herren Adams and Müller. The success or failure of the management will, however, depend chiefly upon the regular company; if that is bad, Herr Kullak will find that he relies upon his stars in vain.

SARATOGA (U. S.).—Mr. Gilmore, of Jubilee fame, with one half his band, is playing in the Grand Union Hotel here. The other half is delighting the patrons of Profile House in the White Mountains.

* From the *Neue Berliner Musikzeitung*.

† Haydn, in his letters, kept to "Estoras," a mode of spelling suggestive of the origin of the princely house. As late as the year 1774, the *Almanach von Wien* contains the following entry: "In der Wallnerstrasse No. 164: Nicolaus Fürst von Estoras."

DIE ZAUBERFLÖTE.

The subject of the fable of *Die Zauberflöte* is so strange, so disconnected, and often so unintelligible with its trivialities, that people have always wondered how Schikaneder could have hit upon it, and what was the reason of this extraordinary production. It was generally supposed that Schikaneder had done so from carelessness, and Mozart's excellent biographer, Jahn, asserts that Schikaneder partly altered his work as first written, because a *Singspiel*, or piece interspersed with songs, founded on the same legend, had been produced with great success by Marinelli at the newly-erected theatre in the Leopoldstadt. According to a book now almost forgotten: *A Secret History of the System of Swearing among the Jacobites for Friends of Truth*,* London, 1795, Schikaneder obtained the subject for the libretto of *Die Zauberflöte* from some unknown person, and wrote the book in exact accordance with his instructions. The real author is the Order of the Illuminati, which had then chosen Vienna for its principal field of action, and carried on a secret propaganda throughout Germany for the ideas of the French Revolution. Pictures and poems were forced into the service, and in the theatres there were represented innumerable allegories, which only the Initiated could understand. The *Zauberflöte* is said to be such an allegory of the French Revolution, as the latter was down to the year 1791. It is presumable that Schikaneder was in the secret, but Mozart, on the contrary, had certainly no suspicion of it. The success immediately achieved by the opera in Vienna is thus explained in a twofold manner, being accounted for partly by the beautiful music, and partly by the hidden meaning applauded by the numerous Illuminati. *Die Zauberflöte* was performed sixty-two successive evenings at the Wiedner Theatre, and the rush to see it was always as tremendous as ever. The number of persons who understood the allusions in it of course kept on increasing. The allegorical significance of the different characters is said to be as follows:

The Queen of Night	The previous Government.
Pamina, her Daughter	Freedom, who is always the Daughter of Despotism.
Tamino	The People.
The Three Nymphs	The Deputies of the Three Estates.
Sarastro	The Wisdom of a better System of Legislation.
The Priests of Sarastro	The National Assembly.
Papageno	The Rich.
An Old Woman	Equality.
Monostatos, a Moor	The Emigrés.
Slaves	The Servants and Soldiers of the Emigrés.
Three Good Genii	Prudence, Justice, and Patriotism, Tamino's Guides.

The course of the piece may now be thus explained. Tamino is pursued by a monstrous serpent (the impending national bankruptcy), which threatens to swallow him up. The Queen of Night would fain save him, since upon his existence depends her own. She cannot, however, do so alone, and employs the assistance of her three Nymphs, who, in consequence, annihilate the monster. Tamino bursts out in loud thanks to his fair preservers, who further make him a present of a magic flute (the liberty of speaking and complaining for the advancement of his interests). At the same time, however, the Queen charges him to deliver her daughter from the hands of a tyrannical king, Sarastro, who has carried the maiden off, and hidden her in a cavern. To encourage Tamino still more to accomplish the task, the Queen promises him the hand of her daughter, but in this she deceives him, having already promised it to Monostatos. Meanwhile, Tamino swears to restore her daughter, and the Queen sends him a message to the effect that in his adventures he must rely entirely upon the guidance of the good Genii. Tamino sets out, accompanied by Papageno (the Rich, who, because, previously to the Revolution, they were subordinated to the nobility and the clergy, willingly assisted in the overthrow of the State). He meets Sarastro, and is astonished at finding in him a brilliant and beloved sovereign, instead of a cruel tyrant. Sarastro appears in

a car drawn by wild beasts, to signify that law-giving wisdom softens the natural roughness of man, and that all willingly submit to it. The Prince, too, receives Tamino in a friendly manner, and tells him that the Queen of Night has deceived him. Tamino willingly believes Sarastro, who promises him the lovely Pamina as his wife, and says he shall be introduced by his Priests into the Temple of Honour and Happiness. The Priests announce this through speaking-trumpets, to indicate that their words are addressed to the whole earth; at the reception they illuminate the most horrible places with torches, to signify that the torch of enlightenment has at length penetrated into the very darkest parts of the earth. Tamino has to submit to all kinds of tests before he can enter the Temple. He afterwards marries Pamina. His companion, Papageno, at first courageous and even boasting, is at bottom a man deficient in character, who eventually busies himself only with the material comforts of eating and drinking. He ends by becoming used up, and wants to hang himself. The three good Genii give him sound advice, and, in the long run, he consents, though very unwillingly, to espouse the eldest of the three (Equality). To reward him, his wife becomes young again, and he is happy. Papageno's feathers typify the vanity of the rich; the shepherd's pipe, their rudeness; and the set of bells, to which all must dance, is an effect of wealth, and represents the sound of money. Monostatos (the Emigrés) endeavours in every way to ruin Tamino's happiness. He even wants to kill Pamina, for which Sarastro punishes him. He then joins in despair the Queen of Night and endeavours to storm the temple of Happiness, but is precipitated with her into the abyss. The wild beasts who lay aside for a time their wildness at the sweet tones of the magic flute are lions (the arms of the Netherlands), Leopards (England), and Eagles (Austria, Russia, and Prussia). The rest signify the smaller states.—*Stuttgarter Museum*.

BARCELONA.—Herr R. Wagner has accepted the post of honorary President of the Sociedad Wagner, lately founded here, and promised to write a work to inaugurate the Sociedad aforesaid.

BADEX.—Dr. Hans von Bülow, assisted by Herr Carl Hill and the band of the Theatre, lately gave a concert devoted chiefly to the new German school. He appeared both as conductor and pianist. In the former capacity, he conducted the "Symphonische Festklänge," by the Abbate Franz Liszt, the "Dance of Sylphs," from the *Faust* of Hector Berlioz, the overture to *Tannhäuser*, by R. Wagner, and the "Rakoczy March," scored by Hector Berlioz; in the latter, he played Henselt's Concerto in F minor, for Piano and Orchestra, and Weber's Polonaise, arranged by F. Liszt (Op. 72). Herr Hill sang a scena from the first act of *Der fliegende Holländer*, "Fluthenreicher Ebro," Schumann, and "Gewitternacht," R. Franz.

DRESDEN.—The Delegates of the General Confederation of German Musicians (*Allgemeine Deutsche Musikerverband*) will hold their second meeting at the beginning of September in this capital. It is now five years ago since the first notion of establishing a benefit society, or club, for assisting musicians in sickness, was first started by a small knot of the brotherhood in Berlin. The straitened circumstances of the great majority of German musicians favoured the enterprise, since every one acknowledged that their necessities could be alleviated only by leaguely closely with each other. The Association now counts about 600 members, and is established on so firm a foundation that it can make its sick members a handsome weekly allowance. From this Association sprang the Association of Berlin Musicians, the great object of which was to raise in various respects the status of the profession. For this purpose a special organ, *Die Deutsche Musikerzeitung*, was founded, to explain what the Association desired to effect, and to set forth its views. The Association now numbers above 1,200 members. Last summer the directors undertook to create a General Confederation of German Musicians, and intelligent members of the profession were despatched from all the large cities to promote the plan. In three days the work was done. On the 13th September thirty representatives of the musicians of Germany signed the list as members. Others imitated their example in such numbers, that the names were soon counted by thousands. In addition to the pecuniary benefits the members derive from the Confederation, there are social advantages which they cannot fail to enjoy through its agency. With a view to elevating them morally as well as materially, every member is strictly prohibited from breaking an engagement once contracted. Infraction of this rule is, if the circumstances require it, followed by expulsion from the Confederation. The approaching meeting will, probably, not be dissolved, before the Delegates have agreed upon the long projected plan of establishing a General Pension Fund for German Musicians.

* Not knowing the original book myself, I have thus rendered the German title: *Geheime Geschichte des Verschwörungssystems der Jacobiner für Wahrheitsfreunde*.—TRANSLATOR.

Before the Cathedrals.

Mr. Barnby is apparently resolved to make J. S. Bach's setting of the *Passion* according to St. Matthew an annual feature at his Oratorio Concerts. He is justified in so doing after the pains he must have bestowed upon getting it up, and the marked success which attended its performance at Exeter Hall last year. That so sublime a work should have been allowed by musical Germany to lie on the shelf unnoticed for an entire century seems astounding. And yet that such was the case is incontestable, for between 1729—when it was first given at St. Thomas's Church, Leipzig, on Good Friday—and 1829, when Mendelssohn, then a mere youth, but full of enthusiasm for Bach, obtained permission, after much vain soliciting, from his crabbed old master, Zelter, to have it performed at Berlin, it had never once, according to concurrent testimony, seen the light. But, since the triumphant success of Mendelssohn in 1829, it has become known to most of the principal cities of Germany; and though we cannot find that its popularity among the Germans is, as some would pretend, equal to the popularity of Handel's *Messiah* among ourselves, it assuredly, in a degree more restricted, may be looked upon, from a musical point of view, as the German *Messiah*. There is, however, an essential difference between the two oratorios. That of Bach, one of five he is believed to have composed on the same plan, was expressly intended for Church uses, while that of Handel had no such intention. Again, while Bach's simply elucidates the passion, the suffering and the burial of the Saviour, Handel's extends over a much wider sphere, and admits, in consequence, of larger and more varied musical treatment. But this question has been sufficiently discussed before; and we have only to add that if Bach's *Passion* could ever be made as generally popular with us as is the *Messiah* of Handel, we should hail it gladly as a sign of progress in more than one sense, inwardly confessing at the same time that something very nearly akin to a miracle had been accomplished.

It was the *Passion of St. Matthew* with which the Oratorio Concerts were "inaugurated" the other evening; and a more promising beginning of a new season (the third) of these sterling entertainments could hardly have been desired. Last year the oratorio was given at Exeter Hall; this time St. James's Hall was the arena. Without entering into any arguments about antagonistic claims, or of the two buildings as fitted for the purposes of music, we may unhesitatingly affirm that the second performance of the *Passion* was far superior to the first. This is all to the credit of Mr. Barnby, whose endeavours to obtain as good a general execution as possible, without the advantage of such unlimited preparation as continental conductors enjoy, deserve hearty recognition. How arduous was the task he had set himself musicians need not be told. But he approached it undaunted, and success in a great measure may justly be said to have rewarded his spirited and praiseworthy efforts. That all the choruses—to the clear and emphatic utterance of some of which, the double choruses especially, the larger accommodation afforded by the Exeter Hall orchestra was, for evident reasons, more favourable—were equally well done it would be untrue to say. Nevertheless, the average performance was singularly effective; and, on the whole, we have never heard the opening double-chorus, "Come, ye daughters, weep with me"—to name the most elaborate and trying of them all—go so smoothly and with such precision. The antiphonal passages, where Zion exhorts, and the faithful inquiringly respond, were admirably brought out; while the touching Lutheran choral ("O Lamm Gottes unschuldig") which calmly pursues its course above all the intricate combinations of vocal and instrumental harmony, was heard throughout as if there had been nothing that could possibly interfere with its distinct enunciation. After this successful dealing with what, although the oratorio begins with it, is the severest test of efficiency on the part of both singers and players, there was little reason to be apprehensive about the sequel. That the double chorus, "Have lightnings and thunders in clouds disappeared?"—which, according to Mr. Barnby's arrangement, ends the first part—produced, as at Exeter Hall last year, the effect of the evening may easily be credited; and yet we must again protest against the omission of the splendid and nobly wrought out chorus, "O man, thy heavy sin lament," which, according to Bach himself, succeeds it. Any true lover of Bach's music would greatly prefer having this chorus retained to hearing its immediate precursor twice over, as was the case the other night. Without entering into further details, we must be content to add that the chorals, almost without exception, were sung in a manner which did infinite credit to Mr. Barnby's choir, and that the double chorus, "In tears of grief we here recline," which brings the scene at the sepulchre and the oratorio itself to an end—perhaps the loveliest and most expressive piece of all—was given to perfection.

A line must suffice to say that the recitatives and solos in which the oratorio of the *Passion* is so rich could scarcely have been confided to artists more competent to do them justice. We were glad to find the pathetic air, "Have mercy upon me, O Lord," assigned last year to a

soprano, now restored to the voice for which it was originally meant—a contralto. The violin *obbligato* accompaniment to this air is as striking and appropriate in its way as that to the "Benedictus" in Beethoven's Second Mass. The pianoforte accompaniment to the recitatives, indicated in the score by "figured basses," were assigned with excellent effect to the pianofortes. In conclusion, we do not see why, when the *Passions Musik* is performed in a concert-room, there should be more curtailment than is found absolutely necessary. If the original practice of having a sermon between the two parts into which the oratorio is divided were adopted, the case would be different. But this, like the singing of the tunes of the chorales by the congregation, appertains exclusively to the Church; and as Bach's great Protestant music seems very unlikely, at any rate in the present time, to be heard in one of our English churches, and as we are compelled, in order to hear it at all, to go to a concert-room, we confess we should like to hear it as nearly as possible in its integrity. Ghest.

RAPHAEL'S CARTOONS.

SIR.—A paragraph in the *Pall Mall Gazette* informed us the other day that two pictures by the old masters, belonging to the gallery of the Louvre, but lent to some plausible official, had been destroyed by fire. It so happened I had been reading that very morning Mr. Leslie's masterly criticism on the cartoons by Raphael which her Majesty has been persuaded to lend to the authorities at the Kensington Museum. One passage I should like to quote. I have not the book with me so I cannot be sure as to the exact words, but I believe they were something to the following effect:—

"These grand works were painted entirely by Raphael's own hand, and in the very plenitude of his power; whether we consider the interest of the subjects, the grand style and mysterious grace in the drawing and arrangement of the figures, the marvellous dramatic power in their gesture and expression, or the masterly skill in the execution, considering the purpose in view, we may safely pronounce this glorious series to be—if we except the frescoes of the Vatican—without a rival in the world. I never see them without new wonder and delight, yet my pleasure is sadly damped when I think of the risk to which they are exposed. If a fire were to break out in the palace, in a few minutes all might be destroyed."

When Mr. Leslie wrote the cartoons were still preserved in the room which Sir Christopher Wren built for them at Hampton Court. Here, I believe, provision had been made, at the instance of the Prince Consort, for removing them at the first alarm to a place of safety. I would urge that if the room in which the cartoons are now placed is not fireproof, absolutely fireproof, such a room ought to be constructed without a day's delay. With Mr. Cole's well-known energy, and Mr. Redgrave's well-known skill, there could be no difficulty, and there could be no excuse. In a new gallery, too, some provision might be made for protecting the cartoons from the attacks of another enemy, to which they are now exposed—viz., excess of light. In "The Miraculous draught of fishes" we have apparently a proof that some of the pigments are by no means as permanent as could be wished. Scarcely a trace of colour is now visible in the drapery of the principal figure, though its reflection in the water is still decidedly red. In the room built at Hampton Court by Wren, the cartoons were hung opposite the windows, but at a higher level, so that the only light which reached them was that reflected from the ground outside. A very tender and "becoming" light it was. As the spectator, moreover, stood with his back to the windows, the line of sight very nearly coincided with the line of light, so that the shadows cast by the folds and creases of the paper, now so painfully evident, were almost invisible. If the cartoons cannot be placed in greater safety at Kensington than they were at Hampton Court, there are some who would not be sorry to see them restored to the old, silent, softly lighted home so carefully and skilfully prepared for them. R.

GENOA.—A new opera, *Salvator Rosa*, the music of which Senhor Gomez, composer of *Il Guarany*, is now writing at Lecco, will be produced this winter at the Teatro Carlo Felice. The libretto is from the experienced pen of Signor Ghislanzoni.

WEIMAR.—In honour of the birthday of the Grand-Duke, an old operetta, *Elwin und Elmire*, composed by the Duchess Anna Amalia, was taken from the shelf, where it had so long been lying, and performed before a very select audience at the little theatre, in the Château of Dornburg, by the leading members of the regular Grand-Ducal operatic company, under Herr Lassen as conductor. The Abbate Franz Liszt, who was present, pronounced a highly favourable opinion on the work; but that, of course, he was bound to do. It would appear, however, that *Elwin und Elmire* is really not entirely destitute of merit. The Duchess studied under Fleischer of Brunswick, and Wolf, Capellmeister, here.

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

August 13th. 1873.

"Music at Boulogne-sur-Mer?" Yes, I should think so! more music than one can listen to. Repetitions of *Trovatore*, *Guillaume Tell*, and *Charles V.*, and the production on Saturday of *Mignon*, constituted our operatic *répertoire* of last week. Of the first I have not much to say, except that in the rôle of Azucena I had expected more from Mlle. Peyret, after her performance as Odette in the opera of *Charles VI.* M. Bresson was "toujours" M. Bresson. The other two were also successful.

The première representation of *Mignon* calls for further comment, but I don't know how to comment on Ambroise Thomas's charming opera. *Mignon* was represented by a new actress on our stage, Mlle. Céline Mey. She acted and sang the part of the heroine very well. Her declamation is perfect, her singing accurate, and her voice of good compass for a mezzo-soprano. The pathetic appeal, when remembering in a dream the country of her childhood, she sang with effect. "Connais tu le pays où fleurit l'orange? (Non conosci il bel suol?)" "Je connais un pauvre enfant de Bohême" ("Io conosco un garzonnel"), and her part in the duo, "Les jeunes hirondelles," I will only record as gems of vocal art and musical thought left on my memory. She sang each of them well, and justly earned applause. The melody "Adieu, *Mignon*!" (Addio, *Mignon* fa core) in Act II., was sung by M. Bresson with grace and tenderness, and charmed every one. M. Larriqué, as Lothario—from the first act, when he arrives at the stage and sings the air "Fatigué et tremblant," to the last act when he discovers himself to his wandering and forsaken daughter, *Mignon*, and gives her away to Wilhelm—was acted and sung with care and appropriate gentleness. I might go on enumerating many other delightful airs, duos, and choruses from this really beautiful opera of Ambroise Thomas, and scrutinize with pleasure the words and plot, but there is no necessity as you have heard the opera in England, where it is known and appreciated.

On Saturday evening last there was a very full attendance at the Casino (this fact, with the crammed *Opéra-house*, proving how full Boulogne is at the present moment, "and the cry is still they come!") to listen to a grand concert at which Madame Silvia Floriani (de l'Opéra Italien), M. Bosquin (1^{er} tenor du Grand Opéra), Le Chevalier de Kontski, and Herr Dulcken took part. The two latter gentlemen played a duo on two pianos. Madame Floriani sang an air from *Norma*, two English airs ("Marguerite," and "I love my love"), and joined Bosquin in a duo from Gounod's *Phlémon et Baucis*. It was altogether such a success that, on Sunday, instead of the then already announced ordinary concert at 4 p.m., Madame Floriani consented to sing twice, and M. Dulcken to play twice. A small additional charge was made for admission, and a plate placed at the door for the charitably inclined to drop in money for the unfortunate town of Bazailles, which was set on fire on September 2, during the battle of Sedan, no one knows by whom, and has recently again been suffering from the devouring element. Ordinary concerts as usual.

Masses at the churches unusually fine this week—M. Guilment presiding at the organ of St. Nicholas on Monday last—all "leading up" to *L'Assomption*, on Friday next, when Cherubini's grand mass (*Messe du Sacré*), I hear his best, is to be played with full orchestra, &c. On the 17th there will be a grand solemn mass, at which the Bishop of Arras will be present, to dedicate "*La France à la très sainte Vierge*," a procession from the six parishes of the town taking part in it. Processions from all parts to the celebrated "Notre Dame de Boulogne" will continue daily to the end of the month.

The "Société de Bienfaisance" has begun its work of usefulness by giving weekly dancing parties in the open air on Mondays, from 8 till 12, with an *entr'acte* at 10.30 p.m., during which there are fireworks. I have noticed that set pieces are admired, but do not elicit from the assembled through so many exclamations of "*Oh!*" in various notes as do the rockets and Roman candles. This "Société de Bienfaisance" has, I believe, succeeded in inducing the band of the Belgian Guides to cross the frontier, and we may expect to hear them at the Jardin des Tintilleries shortly. "*Enfin!*" I must end, not, however, without noticing the Fair which began on the 5th, and is to last a fortnight. I could write

you a very long letter about this only, but forbear. The long "street of shops, or booths," where are retailed the gilded (or otherwise) gingerbread, toys, sweetmeats, and jewellery, together with the dulcet thumps on the big drum at the waxwork show, mingled with the sound of the organ at the "merry-go-round," are the attractions. I must not forget, however, to mention the two theatres, one of which I went to. It was announced in large letters outside, "*Jeanne d'Arc*," and an engaging looking young lady, in a white skirt, steel armour, and helmet, was inviting the crowd to enter the tent in the usual way. I entered; the tent was full. The orchestra—consisting of an ophecleide, two violins, and a cornet—struck up; but what a disappointment! The piece had been changed for a play without a name; but if I call it *Les Brigands*, and state that the scene was in Spain, that the heroine was lost and found, that the usual duet took place, and the usual pistol shot was heard at the finale, I shall not be far wrong. S. (O. P. Q.) C.

MUSIC AT MELBOURNE.

(From our own Correspondent.)

The great event has come off; Madame Arabella Goddard has been heard in Melbourne. It would certainly be a curious incident in the artistic life of "*la reine des pianistes*" if she were not a success in any civilized town, and such a circumstance has not occurred here. No; her reception has been such as was naturally to be expected in a town that rather prides itself on its musical taste and judgment—most emphatic. Her great ability, her exquisite touch, have been recognized; and her re-appearance, after her visit to Sydney is concluded, is looked forward to by numbers with much interest. There is also a hope generally expressed that at her next recital she will favour us with one or more of Beethoven's sonatas entire.

The Italian opera season is over; and the English opera, with Miss Alice May as *prima donna*, is now in full swing. *Barbe Bleue* is just withdrawn, and Balfe's *Bohemian Girl* substituted. It is wonderful how this opera retains its popularity. Last night there was a splendid house and most enthusiastic audience. Miss Alice May was encored in "I dreamt that I dwelt," and Mr. Beaumont in "The fair land of Poland." Before the opera the Mdlles. Novaro gave Poise's operetta, *Bon soir voisin*, in French, as a *lever de rideau*, but their voices are scarcely suitable to so large a theatre.

On Saturday next Signor Giorza gives another organ recital at the Town Hall, when he will be assisted by Mrs. Cutter, Signori Lusini and Cecchi, Mr. Hill, and others.

During the Italian season Miss Alice May has had a small company of her own, under the conductorship of Mr. G. B. Allen, travelling all through New South Wales and a great part of Victoria with great success. Everywhere the press confirms the criticisms of the metropolitan papers, and says that such an artist was never before seen and heard in their respective towns, some of them many hundreds of miles from the metropolis. We understand that the events of the tour would make a readable book. Mountains and rivers have been crossed by the dozen, the former without any roads and the latter without any bridges. Although upsets were numerous, there was no one hurt; and, in fact, these incidents came at last to be expected. Then there was another cause for a little pleasing excitement, namely, the probability of being "stuck up;" as more than one coach had been recently robbed in districts where the company was travelling. But Miss May came through all scathless, with health renewed, her voice greatly improved, and with a purse also considerably developed.

Melbourne, June 17, 1873.

SAINT FRANCISCO.—According to the *New Yorker Musik-Zeitung*, Herr Wieniawski's concerts here, despite all that has been written about the crowds attending them, are anything but a pecuniary success at any rate. On one occasion, we are informed, the artist refused to play because enough money had not been taken at the doors.

PARIS.—The manager of the Grand Opéra, M. Halanzier, has engaged two new artists: Mlle. Girin, who will make her first appearance in *La Juive*, and Mlle. Alice Hustache, daughter of the chorusmaster. M. Faure will re-appear about the end of September, either in *Don Juan* or *La Coupe du Roi de Thulé*.

TO CORRESPONDENTS.

CREAM O' TARTAR.—We know of no such society of Chemists and Druggists (Limited) as that which you mention, and, therefore, could not be aware that the directors have declared a dividend at the rate of ten per cent, with a bonus of seven pounds on each hundred pounds' worth of shares.

TYRO.—We feel flattered, of course, by the great faith you express in our knowledge and acquirements, but frankly confess we should prefer your purchasing a good, though cheap, treatise on the instrument you have selected to learn. We will, however, answer your question this once, in the hope you will not honour us again. The compass of the Violoncello reaches to the one lined (a), and, with the harmonics one or two octaves higher.

CROTCHET.—The name of the musician to whom you refer was Reeve and not Reeves, *singularly* enough. He was at first apprenticed to a law-writer in Chancery Lane, and had, as companion, the famous comedian, Munden. He wrote a great deal for the stage, and eventually became part proprietor of Sadler's Wells.

GOG AND MAYN'T-GOG.—The proper translation of the phrase: "Le siège de la Société est à Paris," is decidedly not: "The siege of the Society is carried on in Paris."

ENQUIRED.—Mrs. Bowers, the lady in question, was once manageress of the Academy of Music, New York, and often travelled with Miss Charlotte Cushman as second star.

C. S. (Spilshy). We are only acquainted with one quartet *concertante* for four violins—that by Maurer, which has been frequently played in London. Possibly Mayseder may have written one, but we cannot answer for it.

AUGUSTUS MAYHEW.—The line applied to your "Son and Hair" is from Homer, and runs thus:—

Ξανθαὶ δὲ κόμαι κατέκρηθεν ὄμους.

We may render it,

"Adown his shoulders flow'd his yellow locks."

The compound, *κατέκρηθεν*, is peculiar, but presents no difficulty. The simple form, *ἀνέκρηθε*, by Attic reduplication for *ἤνεθε*, is the second perfect of *ἄνω*, which stands by metathesis for *ἄνω*.

MARRIAGES.

On the 6th inst., at St. Mary's Church, Putney, by the Rev. C. Kingston, Rector of Sutton St. Edmunds, Wisbeach, HUGO SCHULTZ, of St. Denis, Paris, to ELLEN SCARR, niece of Sir W. Sterndale Bennett, Mus. D., D.C.L.

On the 9th inst., at St. Mary's, Newington, Surrey, by the Rev. W. D. MacLagan, M.A., the Rector, assisted by the Rev. F. R. Blatch, WILLIAM KENZ, the youngest son of John Marriott, M.D., of Colston Bassett, Bingham, Notts, to MARIA, second surviving daughter of Mr. William Maycock, of 59, Lorrimer Road, Kennington.

On the 9th inst., at Deptford (Kent), ARTHUR WILLIAM GEDGE, Esq., to LINA, daughter of Professor J. W. Glover, of Dublin.

DEATH.

On the 13th inst., at 11, Mansfield Street, FREDERIC, second son of CHARLES HALLÉ, Esq., aged 23.

NOTICE.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at Messrs DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, AUGUST 16, 1873.

THERE are many worthy persons, fully prepared to admit that music is all very well in its way, who would stare with astonishment and burst forth into vehement protest, were they informed that it is an absolute requisite of life, and that the composer constitutes as indispensable a unit in the social system as the ploughman, or the merchant, the soldier, the carpenter, or the statesman. In every circumstance of our existence, from the time that we first behold the light, to the moment that, in the darkness of the grave, we are cut off from it for ever, may the composer's influence, more or less direct, be traced. This is not generally acknowledged, because it is not generally known, any more than—to take a case in point from contemporary history—the great mass of Englishmen ever suspected till lately that, underlying the whole question of their pros-

perity, and of the position England is to hold in the family of nations, is another question, that of—coal. Yet so it is; our eyes are now pretty well open, and we find that coal has as much to do with maintaining the supremacy of

"The flag that brav'd a thousand years,
The battle and the breeze,"

as all the British pluck, energy, and perseverance of which we may be so justly proud.

The successful general who adds fresh provinces to his native land; the daring seaman, who discovers a new continent in a far-off sea; the natural genius who, as he mends his fellow-workmen's shoes, is revolving in his stupendous brain the first germs of the plan which is to give the world the locomotive; the patient man of science who thinks out the problem of the electric telegraph, and sees his invention afford us a first notion of what it will afterwards become by arresting the murderer as he steps out of the train by which he fancies he has escaped the reach of justice; the merchant who brings even to the humblest home spices from India, tea from China, and sugar from the Gulf of Mexico, is no doubt a public benefactor, but not one jot more so than the composer, enriching the stores of music we already possess by fresh treasures from his own fancy. And it must be noted that the treasures we owe the composer are not doled out to any particular city, province, or empire; they go to enrich and gladden the whole world, for music soars high above the lines of demarcation drawn by diplomatists, and passes unheedingly over geographical boundaries. Poetry does not possess such a privilege; she is frequently stopt at the frontier, and obliged to change her idiomatic garb, but the language of Music is universal and appeals to all alike.

Who is ignorant of the wondrous effect of what Sir Philip Sydney styles the "well enchanting skill of music?" Truly does Richard Hooker, author of the celebrated treatise on *Ecclesiastical Polity* and one of the most celebrated prose writers and divines of the latter part of the sixteenth century, discourse of the gentle art—

"So pleasing effects it hath," he tells us, "in that very part of man which is most divine, that some have been thereby induced to think that the soul itself by nature is, or hath in it, harmony; a thing which delighteth all ages, and bescemeth all states; a thing as seasonable in grief as in joy; as decent, being added unto actions of greatest weight and solemnity, as being used when men most sequester themselves from action. The reason hereof is an admirable facility which music hath to express and represent to the mind, more inwardly than any other sensible mean, the very standing, rising, and falling, the very steps and inflections every way, the turns and varieties of all passions whereunto the mind is subject; yea, so to imitate them, that, whether it resemble unto us the same state wherein our minds already are, or a clean contrary, we are not more contentedly by the one confirmed, than changed and led away by the other. . . . We are at the hearing of some more inclined unto sorrow and heaviness, of some more mollified and softened in mind; one kind apter to stay and settle us, another to move and stir our affections; there is that draweth to a marvellous grave and sober mediocrity; there is, also, that carrieth, as it were, into ecstasies, filling the mind with a heavenly joy, and for a time in a manner severing it from the body; so that, although we lay altogether aside the consideration of ditty or matter, the very harmony of sounds being framed in due sort, and carried from the ear to the spiritual faculties of our souls, is, by a native puissance and efficacy, greatly available to bring to a perfect temper whatsoever is there troubled; apt as well to quicken the spirits as to allay that which is too eager; sovereign against melancholy and despair; forcible to draw forth tears of devotion, if the mind be such as can yield them; able both to move and to moderate all affections."

But what is too frequently the lot of those whose inspiration produces this "thing which delighteth all ages, and becometh all states?" Alas! Poverty could not even erect the simplest stone to mark the spot where the ashes of Mozart are laid, and as for Beethoven—but why multiply instances? "Virtue," they teach us, "is its own reward!" Were this not equally true of music as of virtue, would composers of genius or even talent endure the want and undergo the privations to which they are so often subjected? It is not to gain the miserable pittance for which, in too many cases, they sell their works that they labour. It is the act of creation which recompenses them for their exertions, and they are buoyed up, too, by the consciousness that, long after they shall have passed away themselves, their spirit will live to excite the reverence and call forth the admiration of future generations.

That they are right is a fact demonstrated almost every day. Bonn furnishes us with the latest instance. For the second time within a short period, that pleasant University town on the fair banks of the Rhine will have distinguished itself by a Memorial Festival to a departed musician. A little while ago it was Beethoven; to-day it is Schumann. Of course Schumann cannot be compared to the mighty author of the Ninth Symphony; not even his warmest admirers would assert that he can. Still he is a master to whom we are deeply indebted, and those who assemble to do him honour do honour also to themselves. The list of persons who have signified their intention of being present is, as announced in last week's number of the *Musical World*, a very long one. It includes names famous in the musical annals of all countries. England is represented most worthily by Sir W. Sterndale Bennett, who will meet the genial and accomplished Dr. Ferdinand Hiller, as elegant and polished a writer as he is a scholarly and gifted musician, Herren Johannes Brahms, Waldemar Bargiel, Max Bruch, Gevaert, Verhulst, and a host of others, all, like himself, specially invited by the Festival Committee. Is not such an assemblage pregnant with deep meaning? Does it not prove that Art rises superior to mere territorial divisions and that its nationality is universal? Does it not show that Music, like Freemasonry, has its brotherhood stretching to the utmost corners of the earth? Lastly, does it not say to the striving artist, if nature has gifted him above the usual run of men: Pluck up heart! You shall not be always unknown, for, even though the Present be unjust, Posterity at least shall snatch your name from the envious clutch of Oblivion, and gratefully lay its wreaths of laurel on your tomb!

L.

STEEL BARS VERSUS CHURCH BELLS.

(To the Editor of the "*Musical World*.")

DEAR SIR,—I regret to be unable to reply to the numerous letters addressed to me respecting questions and information about Steel Bars, as they form at present a matter of patent.

It is hoped that before long a specimen of "*Dr. Rahles's new improved Bar Bells*" will be publicly exhibited.

August 11, 1873.

DR. FERDINAND RAHLES.

THE CHEQUE BANK, LIMITED, has been opened for business, and promises to confer a great benefit on the commercial community, especially the retail branch, seeing that "the cheques of the Cheque Bank supply a new, safe, and universally applicable method of paying and transmitting small amounts of £10 and under." The Cheque bank is calculated to supply a want long felt. Subscribers to the *Musical World* would find the cheques of the Cheque Bank as convenient for paying their subscriptions as we should for receiving them.

SYLIFA.*

(From "*Another World*.")

Among the children of poor parents taken care of and educated by my orders, there was a beautiful girl named Sylifa, the daughter of a labouring man who worked in the ravines. In the early part of my reign I had been struck with her beauty and intelligence, and directed that she should be brought up and educated in my palace. Her eyes were almond-shaped, large, long, lustrous, and languishing; and might be pictured by fancy as beaming with ethereal flowers, crystalline fountains in all their brightness, painting, sculpture, and poetry. Her lovely mouth never gave utterance to a thought that was not kind and good; indeed, all her features were beautiful, and the soft and luxuriant hair hung down to her feet in graceful curls—the back hair was much longer, and, when unbound, fell to the ground in rich masses. She had a musical, merry laugh which, whether they would or not, could set all present laughing, however seriously inclined. Her talents were many, her versatility great; for she was accomplished in various pursuits, and in most of them excelled. When singing or playing the harp her dreamy eyes were more than earthly, and seemed as though beaming with poetry inspired of Heaven. The beauty of her mind could be read in her face; she looked so heavenly that when grown into womanhood I have, in a moment of enthusiasm, been almost tempted to fold her in my arms; but I never forgot my great mission, even in the most perilous moments.

I took particular care of the lovely girl, and selected for her husband a very handsome man and a great poet, who was chosen in due form by Sylifa at one of our marriage "choice" meetings. The union was happy, though, perhaps, they loved each other too well. The married couple resided in my palace, and Sylifa continued to afford to me and my guests the greatest recreation and amusement. She was very luxurious, and very particular in her habits. I have seen her, while amusing us, suddenly (perhaps designedly) stop short, and direct her attendant to bring the golden salver, telling us at the same time that her hand (and she had exquisite hands) was a little soiled. She would moisten them with the perfumed water, and then resume her task of amusing us, our attention having, in the meantime, been kept in breathless suspense.

In my palace under the sea (for I had a submarine retreat of which I may speak hereafter) there was a large sheet or basin of water, in which she would sport most gracefully, modestly attired, as a nymph of the sea. She always identified herself with the part she sustained. As a sea nymph she could never be induced to speak; but, when we addressed her, she always replied in musical tones, because, according to our legends, mermaids always discoursed in song. In the basin of water there were willows, hung with small lyres, through which Sylifa would show her face, and then, taking one of the lyres, would play and sing exquisitely, always keeping up the illusion.

She was very fond of a lion brought up in my palace, with which, as a cub, she had played when a child. As a woman she had complete mastery over the noble animal. Both as a child and as a woman, she, with the lion, formed the subject of many of the beautiful pictures that adorned my palaces.

For a particular reason we once separated Sylifa from her husband for a day. She refused to eat; neither would she retire to rest. As the day was ending she walked into the room where I sat with my numerous guests. She said, "Do you love Sylifa?" "Yes," was my answer. "Then give me back my Oma. Without him I die; already I droop; to-morrow I shall be no more." When asked to amuse us, she said she could not; her heart was too heavy. We tried to console her, but it was useless; she wept, and her long hair was wet with her tears. After two days, we were obliged to restore Oma to the devoted Sylifa.

Sylifa was enthusiastic in her love of flowers. It was she who suggested that, at the *fête* of which I have spoken, the caméléopards should be united by wreaths of flowers. She sought and obtained my permission to mount the tallest of the stately animals, and appeared, resplendent in beauty, amongst the beautiful women who graced the *fête*.

* "Here the soul has illumined its temporary dwelling with rays of light—the gift of Heaven."

OCCASIONAL NOTES.

A WELL-KNOWN New York manager, the happy possessor of a nice little farm, not far distant from the Empire City, has, since the cherries have been ripe, affixed on the hedge round his garden the following notice: "The Free List is entirely suspended."

ACCORDING to report, the following is the origin of Grétry's famous romance in *Richard Cœur de Lion*, a romance which "it is impossible for anyone to hear without being moved to tears." Grétry threw his whole heart and soul into the composition of his opera. He was accustomed to triumphs, and entertained no doubt of the success of his new score. He felt inspired, and there was an abundance of melodies; one only he sought in vain, the melody for the pathetic romance: "Une fièvre ardente." One day as he was taking a walk, pursued by his one fixed idea, he met Dalayrac. "What is the matter with you," enquired the latter. "What is the meaning of that anxious look of yours?"—"Ah! my dear fellow, I am trying to find a motive, and I can't."—"Pooh! It will be all right in time."—"I hope it may, but meanwhile I am on the rack."—"Is it something so difficult, then?"—"Judge for yourself. I require an air characteristic of the days of chivalry; something simple, moving, ingenuous, and elevating, at the same time."—"Wait a moment," said Dalayrac, "we have in our mountains of Auvergne an old song which the peasants sing; a song so old, that nobody knows its origin. It has been handed down from one generation to another. It might suit your purpose. Listen." With these words he began to hum the air. After he had got through a few bars, Grétry stopped him. "Do not go any further," he said; "that will do; only just repeat what you have already sung."—Dalayrac did so, while Grétry noted down the melody.

"WHAT a wonderful thing is human patience!" exclaims a writer in *Il Trovatore*, and then proceeds to inform us that Ercole Gedoni, a member of the chorus at the theatre of Forlì, has succeeded in teaching a rabbit to sing with marvellous accuracy the final air of the tenor in *Lucia*, and the romance of the barytone in *Roberto Devereux*. "What a wonderful thing is human gullibility!" the writer in the *Trovatore* might have added, if he expected anyone to credit his wonderful statement.

It is said that, to circumvent the Censure, Victor Hugo is about to change the title of his drama *Le Roi s'amuse* into *Le Schah s'amuse*, and to lay the scene in Persia instead of in France.

BARNUM'S Combination Show, as it is called, which includes a menagerie, a circus, and a collection of curiosities, is now making the tour of the States. It is insured for 1,500,000 dollars.

A NEPHEW of Meyerbeer's called on Rossini, and played him a funeral march, inspired by the death of the composer of *Les Huguenots*. When he had concluded, he asked Rossini what he thought of it. "It is very fine," replied the *maestro*, "but it would have pleased me better had you been the person dead, and your uncle the composer of the march."

ST. PETERSBURG.—The Imperial Russian Society of Music of St. Petersburg has offered a prize for the best setting of an operatic libretto, *Vakoula*, taken from Gogol's novel: *Christmas Night*. The sum of 1,500 roubles is offered by the Grand-Duchess Helena Pawlowna as the first prize, and 500 roubles, as the second. Competitors will have to send in their works by the 1st August, 1875, and the decision of the judges will be published by the 1st November following, at the latest.

HOMBURG.—The attractions of the last Kurhaus Concert were increased by the appearance of Mdlle. Marianne Brandt from the Royal Operahouse, Berlin. She sang Selika's "Slumber Song," a song by Eckert, one by Schumann, and one by Schubert, and the drinking song from *Lucrezia Borgia*. The last, in obedience to a tumultuous encore, she had to repeat.

NEW YORK.—The new Fifth Avenue Theatre will be inaugurated by the new and long expected "American comedy," the joint production of Messrs. Dion Boucicault and Bret Harte.—Shakespeare's *Midsummer Night's Dream* is to be performed at the Grand Operahouse, previously to the commencement of the operatic season.

CONCERTS VARIOUS.

MISS EMILY TATE'S CONCERT.—The pianoforte performance lately given by Miss Emily Tate has been interesting, as showing the refinement which the persevering practice of the art produces, and the increase of physical as well as mental power which attends the development of musical gifts. The concert given by Miss Emily Tate, in St. George's Hall, last month, was graced with the presence of some of her most aristocratic supporters, amongst whom are names which everywhere receive royal honours, and a numerous *clientèle* intent upon noticing the progress which is gradually transforming a precocious child into an acknowledged artist. The programme arranged for the concert was well calculated to exhibit the young pianist's talents to advantage, and enabled her to win the esteem of admirers of the classical as well as romantic schools of musical art. Mendelssohn's "Andante" and "Rondo Capriccioso" were not only brilliantly executed, but phrased in a manner which only true musical feeling would suggest. Handel's variations on the air entitled the "Harmonious Blacksmith" were also performed in a style remarkable for pleasing accentuations and graceful expression, whilst in fantasias by Chopin and Thalberg Miss Tate showed to advantage her command over numerous mechanical difficulties. The concert given was well supported by several popular vocalists, and by Herr Schubert, the violoncellist.—*The Hour*.

MR. W. H. HOLMES, one of our most distinguished professors, gave a concert, on Wednesday, July 30, at his residence, 36, Beaumont Street, and introduced to the audience several very clever and promising young pupils. Mr. Holmes's programmes are always interesting, as they include compositions which are new to the general public; and in the one under notice we find several. A sonata, entitled *The Maid of Orleans*, by Sir W. Sterndale Bennett, was remarkably well played by Miss Jessie Morison, who has already made a most successful debut. The composer would have been pleased to have heard his work so well rendered by such young fingers. A *Scherzo*, from a symphony composed by Sir Julius Benedict for the Norwich Festival last year, and most effectively arranged for two pianofortes, was played by the composer and Mr. Holmes. By general request this clever piece of music was repeated, and we hope it will often be heard again in this form. A young pupil played Mendelssohn's *Scherzo* from *The Midsummer Night's Dream* exceedingly well, and the same compliment must be paid to Miss Pollon for her performance of the difficult variations, by Brahms, on a theme by Paganini. A clever composition named *Meditation*, by Mr. Oliver King, was well received. Miss Gilbert played a duet, by Raffi, with her master; and Miss Alwyn Field played a *Prelude* and *Fugue* in G, by Bach, very well. All Mr. Holmes's pupils give indications of very careful teaching. Several professional friends of Mr. Holmes took part in the proceedings of the day.—Sir Julius Benedict, with his clever *Scherzo*; Mr. Lazarus, who played a *Romance*, by Mozart, as well as Mozart could wish to have heard it played; and Herr Lutgen, who gave a very effective solo of his own composition, *Souvenir de Pennsylvanie*, on the violoncello, accompanied by Madame Lutgen. The vocalists were Mr. Alfred Gilbert, who sang "As when the dove" (Handel); Mrs. Gilbert, who sang "The Spirit Song" (Haydn), with much feeling; and Mr. Wilby Cooper, who sang "Beauteous Daughter" (Beethoven), and a pretty *canzonet*, "Night and Morning," composed by Mrs. Gilbert. Mr. Frank Holmes gave Mr. T. M. Mudie's descriptive song, "The Dying Gladiator," in a highly effective manner, accompanied by the composer. Mdlle. Alwina Valleria, although announced, we are sorry to say, was unwell, and therefore unable to appear. This pleasant morning's performance was appropriately terminated by Mr. W. H. Holmes playing two *Pezze di Bravura*, by the late Cipriani Potter, who was Mr. Holmes's master. Being encored, Mr. Holmes played his own adaptation of the overture to *Masaniello* in a most effective manner. We shall be very glad to hear Mr. W. H. Holmes and his pupils again.

SIGNOR VARGNOT gave a morning concert on Saturday last, at Wornum's Rooms, and, notwithstanding the lateness of the season, he managed to attract a very full audience. Signor Vargnot possesses a high baritone voice, which he fully developed in the songs of "Ragion d'amore," "When other lips" (Balfé), and "There is a flower that bloometh" (Wallace), &c., in all of which he was loudly applauded. Signor Vargnot was assisted by several young artists; amongst others was a Miss Elizabeth Hunter, from Glasgow, who displayed a perfect soprano voice in the Scotch songs, "The Macgregors' gathering," and "Bonnie Prince Charlie." In the song, "Sweet summer gales;" she was loudly encored, and deservedly applauded. Mr. Alfred C. Reynolds, in Ascher's popular romance, "Alice, where art thou?" gained the sympathies of the audience by his unaffected style and the freshness of his voice. He also sang "Come into the garden, Maud." Mr. John Hayden, a pupil of Dr. Z. Buck, of Norwich, gave a song of H. B. Allen's, and, with Mr. C. Bell, the duet of "Flow gently, Deva." Mr. Hayden has been well taught, and sings like an artist. Mr. Bell sang with his usual vigour Kloss' song of "The valiant knight," rendered

so popular by Signor Foli. The Misses Frances Lucombe, Celina and Marian Hall, Ida Roslynne, Emily Aylmer, Helen Byron, Shield, with Madame Caponi and Edith Touzeau, sang, with more or less effect, several of the popular *morceaux* of the day, whilst the infantine pianists, Miss and Master Okey, as well as the Misses Fanny and Alice Calcott (their first appearance), Harriet Prytherck, Mdle. Berta Barsekoff (a Russian pianist, and a good performer), Nellie and Rose St. George, played pianoforte pieces by Flotow, Benedict, Leybach, Wallace, Weber, Chopin, &c. The concert was under the direction of Mr. G. Lansdowne Cottell, and was a success in every sense of the word.

PROVINCIAL.

LEEDS.—With great pleasure was the announcement received that Dr. Spark was to resume his recitals. During the Assizes these take place on Tuesday evenings instead of in the afternoons. Last week a large audience testified to the pleasure and profit to be derived from these high class musical treats. The programme, of the choicest description, was executed in the admirable manner to be expected from a master. The selection from Mr. J. F. Barnett's new oratorio, *The Raising of Lazarus*, was no less admirably performed than appreciated. It was never heard in Leeds before, but Dr. Spark is likely to be often requested to insert it in future programmes. If any of our readers have never had the pleasure of listening to one of these recitals, it is our wish that he go and hear for himself. He cannot fail to be thoroughly delighted.—*Leeds Times*.

LYNDHURST (Hampshire).—A concert was held in this town on the 4th instant, in aid of the Organ Fund, in connection with the Parish Church. It was largely patronized by the clergy, nobility, and gentry of the neighbourhood. Dr. Verrinder and his Christchurch choir, with the assistance of some professional ladies, gave an excellent programme of sacred and secular pieces. "Lord God of Abraham" (Mendelssohn), sung by Mr. Le Messurier; "From mighty Kings" (Handel), by Miss Leonora Braham, and "Bring no more vain oblations," sacred song from Dr. Verrinder's *Israel*, produced great effect in the first part, as did also the quartet, "God is a Spirit" (Sir W. S. Bennett), sung by Miss Grace Lindo, Messrs. Noble, Wigg, and Le Messurier. The second part provided the opportunity for frequent encores; amongst these may be enumerated "When evening's twilight" (Hattori); a song by Dr. Verrinder, "The tale he told me," sung by Miss Annie Robinson; "The Bazaar" contributed by Mr. Rudkin, R. A. M.; and last, though not least, Schira's *scena*, "Sognai," which Miss Grace Lindo, by her finished style of singing, rendered doubly attractive. The motets, part-songs, and other concerted music were admirably given by the whole of the artists; and a cordial vote of thanks proposed by the Rector, the Rev. J. Compton, and the Rev. J. Evans, brought rounds of applause and repeated expressions of approval. The Rector entertained the whole of the artists at dinner, and Dr. Verrinder received the oft-repeated assurance that his efforts had been eminently successful. Lady Dickson placed her carriage at his disposal, for the conveyance of himself and friends to the railway station.

LETTER FROM BEETHOVEN TO MOSCHELES.—My dear Moscheles,—I am convinced you will not take it amiss if I trouble you, as well as Sir Smart, for whom I enclose a letter, with a petition. The matter shortly told is this:—Some years ago, the Philharmonic Society in London made me the handsome offer of arranging a concert for my benefit. At that time, thank God, I was not in such a position as to be obliged to make use of their generous offer. Now, however, I am quite in a different position; for nearly three months I have been laid low by a terribly wearisome illness. I am suffering from dropsy. Schindler will give you more details in the letter which I enclose. You know of old my habit of life. You also know how and where I live. As for my writing music, I have long ceased to think of it. Unhappily, therefore, I may be so placed as to be obliged to suffer want. You have not only a wide circle of acquaintance in London, but also important influence with the Philharmonic Society. I beg you, therefore, to use this influence as far as you can, to induce the Philharmonic Society to resuscitate their generous resolution, and carry it out speedily. I enclose a letter to the same effect to Sir Smart, and have sent another already to Herr Stumpff. Please give the letter to Sir Smart, and unite with him and all my friends in London for the furtherance of my object. I am so weak that even the dictation of this letter is a difficulty to me. Remember me to your amiable wife, and be assured that I shall always be your friend, BEETHOVEN.—Answer me soon, so that I may hear if I am to hope for anything.—*The Life of Moscheles*.

FLORENCE.—The French normal pitch will be adopted next season at the Pergola.

CASSEL.—There is some talk of raising a monument to Louis Spohr here.

A FALSE REPORT.

The *Berlin Echo*, the *Musikalisches Wochenblatt*, and various other German musical papers, lately contained a notice to the effect that "Mr. A. W. Thayer, the celebrated Beethoven Biographer, was about to leave Trieste and settle in Berlin. In answer to this, Mr. Thayer, writing to the *Neue Berliner Musikzeitung*, says: "What can have given rise to the idea that I am about to remove from Trieste to Berlin is an insoluble riddle." Hereupon, the editor of the last-mentioned paper observes: "The rise of such a report is not quite a riddle to us. The expression of a pious wish has—very pardonably—been twisted into the actual realization of that wish. It is very certain that the estimable biographer entertains no more ardent aspiration than to be quit and free of his mind-crippling official functions, in order that he may complete his work, so important for the history of art. Unfortunately, this must long remain a *pium desiderium*. Very many persons, only superficially acquainted with American affairs, will hear in the title of Consul-General of the United States of North America the mighty sound of the American dollar. But the American Congress pays no office so wretchedly as that of Consul. This is most deeply to be regretted for the sake of our Consul-Musician, for, under the most favourable circumstances, he can occupy himself with literary pursuits only six months in the year. It is consequently not astonishing that his work advances so slowly, though he devotes both his time and his means to its completion. Yet North America and Germany are especially bound to foster the work in every way. But people appear to have entirely lost the spirit of self-sacrifice in something absolutely necessary to art in general. The longer things go on in this style, the more difficult will be Mr. Thayer's task, because that hollow-headed critical scribbler, Ludwig Nohl, will never tire of serving up to his 'fair Beethoven friends' the most absurd twaddle about the great composer, so that the cleansing of this Augean stable by Mr. Thayer must necessarily become more and more difficult and unpleasant every day."

THE LATE HERR DAVID.

Born at Hamburg, on the 19th June, 1810, the late *Concertmeister* David displayed at an early age a decided aptitude for music, and, even while a boy, obtained unusual mastery over the violin. Scarcely had he completed his thirteenth year, before he was sent to Cassel, where, under Spohr's guidance, he made rapid progress in his art. As far back as 1825, he undertook a long professional tour, which served to introduce him honourably to the world of music. After then remaining a considerable time as first violinist at the Königstadt Theatre, Berlin, and subsequently at the Theatre in Dorpat, he was appointed *Concertmeister* in Leipsic, to replace Matthäi, who had died a short time previously. He here enjoyed an opportunity of developing and elevating his peculiar talent more and more. No less valuable, however, was the benefit derived by the Gewandhaus band from his efforts as leader, in which capacity he paid as much attention and intelligence to details, as he insisted on devoting energy and precision to every work as a whole. When his friend Mendelssohn-Bartholdy, who was the cause of his being invited to Leipsic, afterwards set about founding the Conservatory there (1843), David joined him with fiery zeal, and placed his services as a teacher at the disposal of those interested in the new musical nursery, for the benefit of which he subsequently worked without cessation. A large number of violinists have become celebrated under his auspices. From his industry as a teacher sprang a long series, comprising admirable editions of ancient and modern classical *Concertstücke*, Bach's Violin Sonatas, and other things, but above all his model "*Violin School*," in which he poured the rich stores of his experience and observation. He came forward, also, as a composer, writing especially for his own instrument many well conceived and effective Concertos, Variations, and Etudes. He entered, too, the sphere of the stage, with his comic opera, *Hans Wacht*, produced in 1852. Master David was a genuine artist, who faithfully tended, and ruled with a sure hand, the field he selected. He belonged to the circle of choice spirits who constitute the fame and glory of our town, and whom it will be difficult to replace.—*Deutsche Allgemeine Zeitung*.

J. S. BACH'S PASSION OF ST. MATTHEW.

The music set by Bach to St. Matthew's history of the *Passion* is essentially an unveiling of the personal feelings of the composer, his vivid sense of the truth of the incidents it depicts, and his loving devotion to the divine Sufferer, whose relation to himself is shown to be regarded as of the closest intimacy. It displays the facts with the vivacity of an eye-witness, or one, at least, who witnesses them by the second sight of firm belief; and it comments upon them with the affection of a participator in the benefits which have resulted from them, and who feels that his special welfare is due to their enactment.

From primitive times it was the custom of the Church to keep green the memory of the sacred history by a public recitation, on Palm Sunday and Good Friday, of those chapters in one or other of the Gospels which relate the circumstances of the *Passion*. To give dramatic force to the narration, the several personages who speak in the course of it were represented by different individuals, whereas, he who recites the story was, throughout, the same.

It was the special design of Luther to retain, in the Reformed Church, this primitive usage of the periodical recitation of the *Passion*. According to his desire, the simple manner of its intonation, by two priests only in his own time, was early amplified; and a German version of the text was printed in 1572, with music for the recitation, and introductory and final choruses. As music advanced, its utmost resources were always appropriated to the illustration, for Church use, of the sacred story.

The German opera was especially flourishing in Hamburg at the beginning of the 18th century, and Keiser, Handel, and other successful writers for the theatre, applied its style to ecclesiastical use, in setting, not the Gospel text, but original poems to the same purport, for Church performance.

When, in 1723, Bach went to Leipzig, as cantor of St. Thomas's School, and musical director of the churches of St. Thomas and St. Nicholas, he found the learned and zealous Solomon Deyling filling an important church office in that city. This eminent divine perceived the extraordinary powers of the musician, and had the happy thought of turning them to the best account in the Church service. The above-named works excited wide interest in the Hamburg celebrations of Easter. Still more was public attention drawn to the Dresden performances of the Roman Service, in which the singers of the renowned Italian opera, under the direction of Hasse, took part. Deyling deemed that it would be for the welfare of the Reformed Church to present in its Service some counter attraction to these popular celebrations of the Mass, and he deemed our Lord's *Passion* a worthy subject, and the season of its commemoration a fitting period for the fulfilment of his design. He proposed to Bach, therefore, the composition of a *Passion* in which the texts of scripture should be rigidly preserved, but interspersed with reflective passages, and further interpolated with pertinent Chorals, of which the words with the tunes formed, as they do now, the first step in North German schooling, and of which, therefore, the congregation at large could participate in the performance. Here were to be combined the ecclesiastical, the artistic, and the popular elements; and their concentration in a single work was to be confided to the man of all others, in all times, best qualified for the task, whose competency was proved by the devout habit which fitted him to penetrate and expound the purport of the Gospel text, by the consummate musicianship which enabled him to bring all the appliances of art to bear upon the subject, and by the vast experience in teaching, accompanying, and elaborating the popular hymns, which familiarized him with the sympathies of the people and the capabilities of the tunes.

The present work was performed for the first time at St. Thomas's Church, in Leipzig, at the Evening Service on Good Friday, 1729. After this the *Matthew Passion* lay in forgetfulness for a hundred years, and seems not to have been performed again until its revival in Berlin, under the youthful Mendelssohn's direction, on the 12th of March, 1829. The success of the *Passion*, when it was awakened from its hundred years' sleep, led to its frequent repetition in different German towns, where it is said to hold the same popular esteem that Handel's *Messiah* does in this country.

The *Matthew Passion* comprises the 26th and 27th chapters of

that Evangelist's Gospel. The first part proceeds to the 56th verse of the 26th chapter, and the second part includes from the 75th verse of this to the last verse of the following chapter. The two parts were originally separated by the preaching of a sermon—a point for particular notice, since proving how especially the work was integrated in the Church Service, and showing how strongly the Lutheran divine felt upon a subject upon which there is an unfortunate difference of opinion among English authorities of the present day, namely, the superior fitness of the church to any other edifice for the performance of oratorios. The reflective pieces with which the Gospel text is interspersed, were written, under the pseudonym of Picander, by Christian Friedrich Henrici. The Chorals with which the Gospel text is further interpolated are selected from those in ordinary use in the Lutheran Church, and consist of such as specially illustrate the several points of the story at which they are introduced. These hymns—the verses nor the tunes—can, unfortunately, never produce elsewhere the same effect which they must always have in Germany, where they are intertwined with the fondest and most intimate affections of singers and hearers from childhood. In England, for instance, we can but admire them, as we do those in *St. Paul*, for their abstract musical beauty, since they are to us divested of all those strong and endearing associations which spring from life-long familiarity, and of that inseparability of words from notes which connects every hymn with its peculiar occasion, and thus makes each awaken the household sympathy of a Teuton, with the incident to whose enforcement it is thus applied.

The work is written for two complete choirs, each consisting of solo voices, chorus, full orchestra, and organ. The Chorals were originally sung by the congregation, that is, the tunes, of course, while the harmony was sustained by the two choruses, accompanied by the two organs, and sometimes other instruments of both orchestras.

In England, Bach is chiefly accredited for his fugues. Wholooks for any of these in the *Passion* will look vainly; and if he be not disappointed at the absence of fugal element throughout the work, he will be surprised at the poetical beauty of its declamation, the continuity of its melodies, and their truthfulness to the subject they aim to express, at the choral effects as fine as they are unfamiliar, and at the loving tenderness and intense religious feeling that infuse the whole.

The general character and prevalent expression of this oratorio are indicated by its title of the *Passion*. "He suffered and was buried" is the entire subject of the work, in the embodiment of which no tones but of sadness could appropriately be employed, since no feeling but of grief was to be illustrated. Despair, however, is as remote as jubilation from the purport and the rendering of the text; and thus all powerful means of contrast were beyond the use of the artist, whose sole resource, therefore, in this respect was to vary the accents of one penitential outpouring. Here, then, are no Hallelujahs, no shouts of glory, no ejaculations of great rejoicing, such as diversify the great sacred oratorio of Handel; sorrow in the ceaseless theme, and meekness is the steadfast spirit in which this is uttered.

The number and variety of instruments employed in the course of the *Passion* are remarkable. Sweetness and roundness of tone appear to have been the composer's object rather than loudness; for in no instance are brass instruments employed, though Bach's frequent use of drums, trumpets, and trombones in other of his orchestral works, proves that these were all at his command.

(To be continued.)

FRANK MORI.

(To the Editor of the "Daily Post.")

SIR,—Allow me to correct an error in the paragraph referring to the death of my friend, Frank Mori, in to-day's paper. It is said he was married to Miss Louisa Pyne, whereas she is the wife of Mr. Frank Boddia. Frank Mori always enjoyed a joke; one, I well remember, being the stamping of the tickets for his benefit concert with his seal bearing the words "*Memento Mori*." Many will do so amongst them.—Yours, &c., C.

August 11th.

MADAME ANNA BISHOP IN CALIFORNIA.

(From the "Oakland Daily Transcript," July 23.)

Brayton Hall was crowded last evening with a delighted and fashionable auditory to listen to a talented *troupe* of artists. Really Mme. Anna Bishop is a marvel! How well Barry Cornwall's charming words come in, when looking upon her pleasant face, and listening to her exquisite vocalization:—

"Touch us gently, gentle Time,
As we glide adown thy stream,
Gentle as we sometimes glide,
Through a quiet, quiet dream!"

The singing of this lady is the perfection of art, and in the opening recitative and aria, "Ah! come Rapida," by Meyerbeer, her wonderful execution and magnificent method elicited great applause. Mr. Frank Gilder is the best pianist that has ever visited this coast. With the exception of Rubinstein (whom we heard in New York last season) we place Mr. Gilder in the foremost rank as a pianist. He fairly electrified the audience. Mr. Alfred Wilkie has a charming tenor voice, and gave, with fine effect, "Come into the garden, Maud." Mr. Gottschalk has a superb baritone voice, and sang "The heart bow'd down" with feeling and expression. The duet, "Sunset," by Stephen Massett, a gem, was loudly encor'd. In this the voices of Mme. Bishop and Mr. Wilkie blended beautifully, and the audience gave unmistakable tokens of approval. The laughing trio sent every one home in good humour, and the feeling evidently was that Madame Bishop should give another entertainment which we hope she will do. It is the wish of many that Mr. Gilder would give a pianoforte recital, and Madame Bishop a sacred concert. Crowds will go to hear her sing "I know that my Redeemer liveth."

CARPIGNANO-SESIA.—A theatre, for which the authorities of the district gave the ground, the timber, and a part of the requisite funds, is nearly approaching completion. It has been built expressly for the representation of a mystery play entitled: *Vita, Passione, Morte, e Resurrezione di Gesù Cristo*. The proceeds are to go to the erection of a new bell tower for the parish church.

VIENNA.—At the Imperial Operahouse, there is to be a new *mise-en-scène* of the second act of Herr R. Wagner's *Tannhäuser*; the grand Hall in the Wartburg, we are informed, is to be entirely re-decorated, and the procession of the Guests marshalled according to Herr R. Wagner's original notion. The important result of this determination on the part of the management is that the members of the chorus will no longer step from the left entrance, as they were taught to do by Herr Dingelstadt, but enter by the grand central door at the back. Might not the management announce a farce under the title of Shakespeare's comedy of *Much Ado about Nothing*?—Herr Betz will shortly arrive from Berlin, and open as Hans Sachs in *Die Meistersinger*. He will probably sing this part three times. The other characters selected by him are Wolfram in *Tannhäuser*, and Telramund in *Lohengrin*.—Mme. Adelina Patti has appointed Signor Franchi, formerly secretary to Signor Merelli, to represent her in the negotiations with the manager of the Theatre an der Wien, with regard to her singing there next spring. The lady will, probably, sing also at the new Komische Oper, provided the proprietors can arrange matters with the Municipal Authorities. It appears that the architect carried out the new building on a scale larger than that indicated in his plans. The result is that, just as the Theatre is nearly approaching completion, the conscript fathers of the city have issued an order for its demolition! Let us hope they may relent.

Continued.

Then at length it was plainly made known
How many had lost all they could call their own;
'Twas thought at once they would succeed,
By asking the public for their aid in need.

The Lord Mayor he has quickly sent
Five pounds as a kind compliment,
And then did promise to assist
In opening a subscription list.

The Sydenham Crystal Palace on the hill
Remains the palace of the people still,
And will give a benefit so kind,
Their name will stand in history enshrined.

I hope all sympathisers there will meet,
And take their pleasures in the treat,
And prove to all what good they've done,
By many helping 'tis better than one.

W A I F S.

Madame Balfe is staying at Bognor, on the Sussex coast.
Mr. Charles Lyall has returned from the Engadine (Switzerland).
M. Alexandre Billet has gone to Boulogne-sur-Mer, to pass his vacation.

Mr. Wilhelm Ganz has left town to pass his vacation at Great Yarmouth.

Mr. Santley has returned to London from his tour in Italy and Switzerland.

Mr. Miles Bennett (bass) is announced to make his first appearance in oratorio, in the *Creation*, at Covent Garden Theatre.

The daughter of Vieuxtemps, the accomplished violinist, was married, on Tuesday last, to M. Radotowski, a Polish Doctor of Medicine.

Miss Emma Busby played Beethoven's Concerto in C minor, at the orchestral and vocal concerts given in the Royal Albert Hall, last week.

The annual gathering of the Lancashire and Yorkshire musicians took place lately at Dunford Bridge. The weather being fine, there was a large attendance. The oratorio performed was *Samson*, under the leadership of Mr. Cook, of Oldham.

Mr. Oberthur's popular overture, "Rubezahl," which has been played by every important society on the continent, was given at the orchestral concerts in the Royal Albert Hall last week. It was listened to with great interest, and received with marked favour.

The Margate papers speak in high terms of the vocal abilities of Miss Holcroft, a young lady who has been singing at the "Hall-by-the-Sea." This young artist, they write, "who is almost a novice in the profession, has a lovely voice, which has evidently been carefully trained. She also sings with great expression and brilliancy." We hope to hear more of her.

On the close of the season of French plays at the Princess's Theatre, Mons. Goossens, the *chef d'orchestre*, was presented by the members of the orchestra with a set of diamond studs, as a mark of their esteem. Mr. Benjamin Wells, the flautist, was deputed by the members to express their admiration of his talents as a musician, and to hand him the testimonial.

To-day is the anniversary of the opening of the Brighton Aquarium. The band of the Queen's Bays, the town band, and Mr. Bates's band will play on the occasion; and in the afternoon there is to be a concert, with Miss Edith Wynne, Madame Patey, Mr. Edward Lloyd, and Signor Foli as vocalists. Messrs. Lyon and Hall, of Warwick Mansion, have the arrangements.

ORGAN RECITAL.—Mr. Walter Parratt, organist of Magdalen College, Oxford, played the following pieces on the great organ at the Royal Albert Hall, on Friday last:—Sonata in F major (Silas); air with variations in G (Guilmant); toccata and fugue in C major (Bach); allegro marziale (W. T. Best); andante from the fifth quintet (Mozart); and Grand Solemn March (Henry Smart).

Mr. C. J. Bishenden has written to the committee of French operatic vocalists—we learn from a letter addressed to the *Courier de l'Europe*, by Mr. Bishenden—regretting his being obliged to decline an invitation to a grand banquet, offered by them to him "as the principal advocate of the adoption of the *Diapason Normal* in England." Mr. Bishenden says he is not by any means the only musician in London who has taken a deep interest in the subject, and cites Mr. Sims Reeves, Mr. Barnby, and others, as being first on the list, and therefore deserving the honour offered to him.

The death of Mr. Frank Mori was announced in our obituary last week. He was a son of M. Mori, partner in the late firm of Mori and Lavenue, music publishers, formerly in Bond Street. M. Mori was also a famed violinist, long connected with the King's Theatre when Spagnoletti was the conductor. Mr. Frank Mori was the composer of several popular songs, cantatas, &c., and was a well known accompanist for the concert-room in town and country. Mr. Frank Mori was attacked with paralysis some two years since, but he rallied sufficiently to attend to his duties as one of the professors of singing at the Crystal Palace till recently.

WEBER'S DEATH.—Early this morning I was summoned in all haste to Sir G. Smart's. At eleven o'clock last night Fürstenau had conducted Weber to his bed-room; his friends went to the door at an early hour, but found it locked inside, contrary to Weber's promise. To do this, he must have got up during the night. It was in vain to knock or call for admission; no answer came. So Sir George sent to me and other friends, and the door was broken open in our presence. The noise did not disturb the sleeper; it was the sleep of death. His head, resting on his left arm, was lying quietly on the pillow. . . . Any attempt to describe the depth of my sorrow would be profanation. I thought Weber a composer quite *sui generis*; one who had the imperishable glory of leading back to our German music a public vacillating between Mozart, Beethoven, and Rossini.—*The Life of Moscheles*.

Mdlle. Lillie Albrecht, the young and talented pianist, whose successful *début* at the Hanover Square Rooms, in June last, may be remembered, has been engaged by M. Rivière for his promenade concerts. Mdlle. Albrecht is one of Mr. Ignace Gibsons's most talented pupils.

Messrs. Hutchings & Romer are about to publish all the posthumous compositions of Rossini. The "Song of the Titans," a "National Hymn," an "Ave Maria," and a "Cantemus," which are to be given at the Birmingham Festival the week after next, will be the first brought out by the spirited publishers. The posthumous works of "The Swan of Pesaro" consist of one hundred and sixty compositions of various characters.

"Mr. Duvivier's 'Symphonic Fantasia,' founded on themes from his opera, *The Highland Widow*, will be"—writes *The Observer*—"a valuable addition to orchestral repertoires, its skillfully-varied orchestration and solid harmonies being such as to satisfy professional critics, while its abundance of melody and picturesque character ensure its popularity with the general public. The work commences with an 'Introduction,' followed by a 'Rustic chorus.' This leads to the scene of the 'Magic Mirror,' with solo passages for the clarinet, admirably played by Mr. Snelling. The next scene, 'The Village merry-making,' is full of animation; and the different elements of the crowd are well typified in the distribution of the score. Next comes 'The Highland Piper,' with a duet for oboe (Mr. Malseh) and cor-anglais (Mr. G. Horton). Both instruments were excellently played. One of the most interesting portions of the work was the succeeding scene, descriptive of the 'Rising of the Moon,' and the 'Calm of Night.' This was really a piece of fine 'tone painting,' and a mysterious effect was given by the occasional reiteration of a single note, played *pianissimo*, on the large drum, while violins and tenors were giving forth a dreamy, soft melody. Then came a sudden trumpet-call, followed by sounds of combat, a few bars of prayer music, and the final 'Triumphal Chorus.' The work was frequently interrupted by applause, and the composer was called on to the platform for a special tribute of cheering."

PADUA.—In consequence of her dread of the cholera, Signora Galletti has left the town, and will not sing at the theatre as expected.

MADRID.—A two-act comic opera, *El Proceso del Can-Can*, has been successfully produced at the theatre in the Buen Retiro Gardens.

MUSIC RECEIVED FOR REVIEW.

CLARENDON PRESS (Oxford).—"A Music Primer for Schools," by the Rev. John Troutbeck, M.A., and Rev. Reginald F. Dale, M.A., Mus. B.

Advertisements.

THE VOICE & SINGING

BY
ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.
Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.

DR. STOLBERG'S VOICE LOZENGE.

For invigorating and enriching the voice, and removing affections of the throat.

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

MIGNON.

Opera, in Three Acts,

BY

AMBROISE THOMAS.

The Opera complete, for Voice and Piano, with
Italian and French words, net 20s.

All the following Songs, Duets, &c., can be obtained at
HALF the marked PRICES, either with Italian or with
French Words:—

	s.	d.
1. STANZE (Basso)—"Fuggitivo e tremante" ...	3	0
2. ARIA (Tenore)—"Si, solingo ognor pel mondo" ...	6	0
3. ROMANZA (Mezzo Soprano)—"Non conosci il bel suol" ...	5	0
4. DUETTO (Mezzo Soprano e Tenore)—"Leggiadre rondinelle" ...	5	0
5. TRIO—"Riconoscente amore, se nel cor" ...	5	0
6. STROFE (Soprano)—"Chi m'ama o venga meco" ...	4	6
7. MADRIGALE—"Bella Diva, per pietà" ...	5	0
8. DUETTO (Soprano e Tenore)—"Non darti alcun pensier" ...	5	0
9. VALZA DEL DUETTO—"Gai complimenti, plausi e sospir" ...	6	0
10. STIRIANA (Mezzo Soprano)—"Io conosco un garzoncel" ...	5	0
11. MELODIA (Tenore)—"Addio Mignon fa core" ...	5	0
12. RECIT. (Cantabile) (Mezzo Soprano)—"Ella e la presso a lui" ...	5	0
13. DUETTO (Mezzo Soprano e Basso)—"Sofferto hai tu? conosci il duol?" ...	5	0
14. POLACCA (Soprano)—"Io son Titania la bionda" ...	6	0
15. CORO—"Or—sù sciogliamo le vele" ...	5	0
16. NINNA-NANNA (Basso)—"Del suo cor calmai le pene" ...	4	0
17. ROMANZA (Tenore)—"Ah non crede a l'afflitta nel vergin suo candore" ...	4	0
18. DUETTO (Mezzo Soprano e Tenore)—"Ah! son felice! io son rapita" ...	7	6
19. PREGHIERA (Mezzo Soprano)—"O vergin Maria il Signore sta conte" ...	3	0
20. FORLANA (Soprano)—"Finche resti al prato un fior" ...	6	0
21. ARIA (Soprano)—"A meraviglia, a meraviglia" ...	6	0
22. RONDO GAVOTTA (Mezzo Soprano)—"In veder l'amata stanza d'alle" ...	5	0

N.B.—All the above Songs are published in different Keys, to suit all Voices.

LONDON:

DUNCAN DAVISON & CO.,
244, REGENT STREET, W.

Arrangements for the Pianoforte of the above Opera, by the best Composers, can be obtained from the Publishers.

SYDNEY SMITH'S FOUR NEW PIECES.

ROSE-LEAVES.

MORCEAU ÉLÉANT.

Price FOUR SHILLINGS.

Played by the Composer at his concert with great success.

LES TROMPETTES DE LA GUERRE.

MORCEAU MILITAIRE.

Price FOUR SHILLINGS.

LA TRAVIATA.

FANTASIA ON VERDI'S OPERA.

Price FOUR SHILLINGS.

SOUVENIR DE LA MADELEINE.

MORCEAU SUR LES OFFERTOIRES DE
LEFÈBURE-WELY.

Price FOUR SHILLINGS.

LONDON:

ASHDOWN & PARRY,
HANOVER SQUARE.

WALTER MAYNARD'S SYSTEM OF INSTRUCTION.

MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching. No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

SEQUEL TO THE ABOVE—Price 6d.

KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph*.

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World*.

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country. The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's*.

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra*.

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times*.

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo*.

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard*.

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News*.

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch*.

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World*.

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian*.

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury*.

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier*.

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier*.

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courier*.

"A very useful idea, that will lighten the drudgery of music."—*Matern News*.

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald*.

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News*.

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to commit to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times*.

MAY BE HAD OF

CHAPPELL & CO., 50, New Bond St., London,
Or of any Music-seller in Town or Country.

THE ROYAL EDITION
OF
NATIONAL SONGS.

In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth, gilt edges.

Now ready,
THE
SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment. Introduction and Glossary.

Now ready,
THE
SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Sautley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy, &c.

Now ready,
THE
SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In a few days,
THE
SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:
BOOSEY & CO.,
HOLLES STREET.

BIRMINGHAM
MUSICAL FESTIVAL,
1873.

MESSRS. HUTCHINGS & ROMER beg to announce that the following New Works, to be performed for the first time at the approaching Festival, are in the Press:—

The Lord of Burleigh.

PASTORAL CANTATA.

Written by DESMOND L. RYAN.

The Music by F. SCHIRA.

PRICE—In Paper Covers, 6s.; Bound in Cloth, 8s.

FROM THE POSTHUMOUS WORKS OF ROSSINI.

The Song of the Titans,
National Hymn,
Ave Maria,
AND
Cantemus.

Break, Break,
TRIO,

SUNG BY MDLLE. TIETJENS, MDME. TREBELL-
BETTINI, AND MR. SIMS REEVES.

Music by T. ANDERTON.

PRICE 3s.

PUBLISHED BY
HUTCHINGS & ROMER,
9, Conduit Street, Regent Street, London, W.